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ABSTRACT

There is no dearth of claims as to the benefits of historical study. Written histories not only reflect the personal and professional interests of individual historians, they also relate to the larger priorities of the professional discipline they represent. Patterns of art education's professional development can be ascertained by an examination of the types of histories that are written. In this paper, a discussion of characteristics of professional maturity and of historical research maturity is followed by an analysis of art education historical articles published between the years 1958 and 1986 in two major journals, "Art Education" and "Studies in Art Education." From a content analysis of the texts, the articles were tabulated in six categories: overviews, person-A, reviews, program, person-B, and metahistory. Person-B is used to designate biographies that reveal a theme, make interpretations, or indicate significance; unlike person-A treatments, individuals are secondary. Metahistories examine historical research processes, assumptions and premises, or they may place written histories themselves in historical perspective. These two categories are indicators of disciplinary maturity. Findings showed increases in both categories over the time-span studied as well as increases in absolute numbers or art histories. These indications, however, need to be qualified by the continued increase of person-A biographies as well as the lack of multiple histories on given topics. References and five figures are appended. (BZ)

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Searching for Patterns of Professional Development through an Analysis of Journal Articles on the History of Art Education

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Abstract

The purpose of this paper is to ascertain patterns of professional development in art education as reflected in the types of histories that are written. Characteristics of professional maturity and of historical research maturity are discussed, followed by an analysis of history of art education articles published in Art Education and in Studies in Art Education. A time line of historical articles in these two journals is conceptually analyzed to ascertain past and current levels of professional development in art education.

Searching for Patterns of Professional Development through an Analysis of Journal Articles on the History of Art Education

There is no dearth of claims as to the benefits of historical study, ranging from Santayana's often-cited statement that histories help us to avoid repeating the past to statements that histories can be used to compensate for past oversights. Historical study has been used to give a more complete view of the past, to gain conceptual distance on the present, and to find guidelines for future action.

Written histories both reveal shapes of consciousness and create them. They allow us to think about and examine some ideas and disallow or obscure our consideration of others. It is, therefore, important that histories themselves and the configurations they assume over time are surveyed and analyzed for their meaning and significance. There is, however, little research devoted to analyzing the direction histories in art education have taken and the meaning and significance of that direction.

Erickson (1977) makes the important point that the types of histories written vary with the professional interests of the historian. In this paper I am suggesting that histories not only reflect the personal and professional interests of individual historians; they also relate to the larger priorities of the professional discipline they represent. Carr (1961) probably overstates the case when he writes that "there is no more significant pointer to the character of a society than the kind of history it writes or fails to write" (p. 53). Written

histories themselves, however, can be used to understand the context in which they are written. The questions which historians ask are inextricably linked to "differing explanatory demands in the present" (Erickson, 1977, p. 26). Korzenik (1981), for example, shows how the varying interpretations of children's graphic expressions relate to changing adult values. All written histories are essentially contemporary histories in that they are as much about current priorities and interests as they are about the past events they are intended to describe and interpret (Erickson, 1977; Hamblen, 1985).

The purpose of this paper is to ascertain patterns of professional development in art education as reflected in the types of histories that are written. Characteristics of professional maturity and of historical research maturity are discussed in this paper, followed by an analysis of art education historical articles published in Art Education and Studies in Art Education. A time line of historical articles in these two journals is conceptually analyzed to ascertain past and current levels of professional development in art education.

Background

Professional Maturity

The extent to which art education can be considered a mature profession has been discussed in a variety of articles in Art Education and Studies in Art Education. In 1963, Beelke discussed professional achievement and maturity in art education in terms of the formation and strength of a national organization for overcoming regional alliances. Beelke also cited the publication of two art education journals, the

National Art Education Association Newsletter, a national office, and contact with other education groups as indicators of a growing maturity. Beelke saw trends toward professional maturity in the presence of national goals and some sense of a singularity of focus. He concluded that art education was at the adolescent stage of development and forecast maturity for the field in the next 5 or 10 years.

In 1971, in an article titled "Art Education: A Maturing Profession," Mattil discussed art education organizations, conferences, and the governmental funding of projects as steps in the direction of maturity. As his article title indicated, Mattil believed that the process of development was not complete.

In 1979, Erickson saw the number of articles devoted to discussions of whether art education is a discipline as indicative of the field's immaturity. "The fact that such a central question was raised and debated might be taken as evidence of uncertainty about the fundamental nature of art education research" (p. 6). According to Erickson (1979), art education is a protodiscipline. It is a field without a consistent, unifying research approach and without an overarching theoretical base. In reference to Kuhn's (1970) theory of paradigm formation, Erickson placed art education in a preparadigmatic stage of development in 1979. At this stage, fact-gathering is random, diverse data are given equal relevancy, and there is no hierarchy of significance.

In a discussion of the professionalism of art educators, Foley and Templeton (1970) cite the need for an organized body of theoretical

knowledge and foundational research as well as contact with related disciplines. Similar to Erickson (1979), Foley and Templeton suggest that art educators' affinity to the artist role in contradistinction to the researcher role has worked to the detriment of the field. They also stress that practice needs to be informed by theory and research.

In a study of the general state of art museum education titled "The Uncertain Profession," Eisner and Dobbs (1984) cite similar characteristics of professionalism to those mentioned above. They also provide clues as to how such characteristics might follow a generalized developmental time line. While Beelke, Mattil, and others have discussed art education maturity from within an identifiable area of study, Eisner's and Dobbs' report is particularly valuable in indicating the very basic requirements for founding a discipline, almost from the ground up.[1] To reach disciplinary status, Eisner and Dobbs believe it is necessary to build an intellectual base evidenced by a research journal, a specialized and theoretical knowledge base that informs practice, modes of research appropriate to museum settings, and contact with other areas of education. It is necessary to go beyond the pragmatism of program implementation to an examination and explanation of the theoretical, philosophical, and research-based reasons for such programs. Similar to Beelke's optimistic prediction for art education in 1963, Eisner and Dobbs forecast that, with proper support, art museum education could become a mature discipline in about a decade.

Up to this point, Eisner's and Dobbs' study is familiar fare. However, the requirements they cite, when put in relationship to those

mentioned by art educators at various times, indicate a generalized progression. For example, since, according to Eisner and Dobbs, art museum education is at an early stage of development, having outstanding role models is important. Role models are not mentioned by Beelke in the 1960s or by Mattil, Erickson, or Foley and Templeton in the 1970s. In the 1950s, a decade sometimes referred to as the "Age of Heroes," outstanding role models made major contributions toward the development of art education. Role models, national visibility, a consolidation of programs, and a unified viewpoint are initially seen as being important. But even Beelke (1963), who stressed the significance of a national organization, considered consolidation characteristics as merely steps toward maturity. Characteristics that consolidate the field need to be followed by the development of a range of theoretical and research options, alternative approaches to research, and multiple interpretations. Even more importantly, consciousness and a self-reflexive stance have been cited as prerequisites for maturity (Soucy, 1985). An ability to resist control and to exercise conscious choice within a range of options are distinguishing features of a professional within a mature discipline (Beelke, 1963). For example, Shulman (1986) describes professionals as individuals who not only act but are conscious of and able to articulate the underlying reasons for their actions.

To summarize, a general time line of professional development consists of an early reliance on outstanding leaders and attempts to consolidate the field followed by reflection upon and examination of

theory and practice, the articulation of the aims of programs, a diversity of research methodologies that allows for choice, and a conscious, self-reflexive stance.

Historical Maturity

Erickson (1979) has used historical study to analyze the development of art education professionalism. Toward that same end, historical studies themselves can be studied inasmuch as historical consciousness follows the same generalized developmental time line as professional maturity does.

Written histories of charismatic personalities whose actions are considered central to historical events represent an early stage of historical study. The Bad King John and Good Queen Bess approach "is characteristic of the primitive stage of historical consciousness" (Carr, 1961, p. 55). At this early stage, personalities are considered more important than the philosophical framework within which their actions occur.

Histories that emphasize facts and documents rather than a clarification of their larger meanings also occur at an early stage. Such written histories can "turn into . . . literature--a collection of stories and legends about the past without meaning or significance" (Carr, 1961, p. 176). Encyclopaedic fact gathering, surveys, historical overviews, and record compilations are essential in establishing a sound data base. They are, however, preliminary to more probing and analytical historical study.

It needs to be noted that archival work must be an ongoing activity.

It also needs to be noted that a written history reflecting an early stage of development may only be reflecting the stage of development current for the period under study. For example, an art education history of the 1950s might emphasize the actions of specific individuals simply because that decade was dominated by highly visible role models. A further proviso must be included regarding the variable rates of development one finds among histories. As an example, histories on creativity in art education might be expected to be more developed than those on art criticism instruction since the latter is a relatively new addition to instructional practice.

Despite such qualifications, general characteristics of historical consciousness can be ascertained that are highly similar to those identified for professional maturity. Historical studies that compile, define, or consolidate information tend to appear before one finds a large number of histories with diverse methodological approaches and histories that indicate an awareness of the processes of historical research. At the risk of appearing to be proposing a leisure theory of historical consciousness, it appears that maturity tends to occur when there is ample time and resources to allow for diversity and reflection. Both Kuhn (1970), for the sciences, and Kubler (1962), for the arts, have proposed that mature scientific investigations or mature artistic styles occur after a number of individuals have worked for some time on developing characteristics that can then be identified as a given approach to scientific or artistic problem-solving. For historical

study, time and more than a few interested researchers are necessary to reach a stage where significance and themes are sought behind historical facts as well as when facts are treated as problematic and open to multiple interpretations. At historical maturity, personal recollections are given credence, as well as the role the historian plays in the selection and interpretation of events. At such a time the smaller parts of the historical picture are supplied, and not all studies need to be focused toward the greater good of the discipline. Soucy (1985) gauges the historiographic maturity of art education on the basis of the number of histories written, the ability to exploit the potential of multiple approaches, as well as an acknowledgement of the limitations of research methodologies.

In contrast to the nineteenth century when it was believed that written histories were replications of the event and indistinguishable on the basis of authorship, written histories in the twentieth century are considered to be interpretations and translations of events (Carr, 1961). Maturity is granted in the twentieth century when a self-conscious, meta-dimension is added to researchers' actions. Foucault (1970) describes this as a disciplinary folding over or a consciousness of being that consists of an examination of the premises of one's actions. In historical research, the meta-dimension is characterized by historians who acknowledge the processes and assumptions of their investigations, by research based on the merits of different historical methodologies, and by an examination of those histories that have already been written.

Methodology

To examine the professional development of art education, articles on the history of art education in Art Education (1948, vol. 1, no. 1 through 1986, vol. 39, no. 6) and Studies in Art Education (1959, vol. 1, no. 1 through 1986, vol. 28, no. 1) were analyzed and tabulated. This is not a comparative study, although some similarities and differences are noted regarding the two journals. These two journals were selected as the data sources due to their status as the major journals of art education. Moreover, these two journals provide a continuous, stable source for analysis and thereby can be used to indicate the relative interest art educators have had in their professional history over the past three decades.

Articles on the history of art education were identified through a title search of tables of content, through index compilations in the two journals, and through references made to historical articles in books and other journals.[2] Book reviews were not included in this study. Articles were limited to those dealing historically with their topics at the time of publication. Introductory comments on the history of a topic or the inclusion of background and review information placing a topic in its historical context did not constitute a historical article. To be included, a theory or program needed to be consistently discussed in its historical context. Articles on the historical treatment of a topic without specific regard for its past or current applications to art instruction were not included. For example, Wasserman (1969)

presents a history of the Bauhaus but does not relate its development to classroom practices then or now; hence, this article was not designated as an art education historical study.

Categories for Conceptual Analysis

Articles were tabulated and totaled for each year as well as for the time spans of 1959-1967, 1968-1976, and 1977-1986 for Studies in Art Education. With the exception of including an extra year in the first time span for Art Education, i.e., 1958-1967, the intervals are identical for the two journals. Numbers of historical articles are presented separately for the two journals as well as combined. (See Figures 1, 2, and 3.) The first history of art education article in Art Education appeared in 1958. The first history in Studies in Art Education appeared in 1959. (See Figures 4 and 5.) The fact that histories began appearing in both journals at essentially the same time would suggest that historical interests developed as a result of priorities within the field rather than solely as a response to an available forum or publication.

Insert Figures 1, 2, and 3 about here.

From a content analysis of the articles' texts, the articles were tabulated in six categories. The six categories are: overview, person-A, review, program, person-B, and metahistory. (See Figures 4 and 5.) These categories were selected for their coverage of possible historical perspectives as well as for their similarities to the developmental

levels of professional and historical maturity discussed in this paper (Soucy, 1985). The six categories are presented in the general order of professional and historical maturity.

Insert Figures 4 and 5 about here.

Historical overviews present information on the past without focusing on a particular program, theory, or art educator. Overviews indicate an attempt to establish basic historical frameworks. Person-A biographies, reviews, and discussions of historical programs indicate attempts to compile and order information on the past. Person-A is a biographical account in which an individual is studied because of his/her importance in the history of art education. Person-A articles deal with the role models discussed by Eisner and Dobbs (1984); they constitute biographies referred to by Carr (1961) as Bad King John and Good Queen Bess histories. Person-B is used to designate biographies that reveal a theme, make interpretations, or indicate significance; the individuals themselves are of secondary importance. These two distinctions for historical biographies have also been made by Soucy (1985).

Metahistories are studies in which there is an examination of historical research processes, historical assumptions and premises are examined, or written histories themselves are put in historical perspective. Person-B and metahistories indicate historical research and disciplinary maturity or trends toward maturity.

The six categories are nonexclusive. Designations were made on the

basis of the primary focus of the article. Whenever possible, the intent of the author was taken into consideration. In some instances, analyses and categorizations by other researchers were consulted (Erickson, 1985; Soucy, 1985).

Findings

There are 59 articles on the history of art education in Art Education published between the years of 1958-1986 and 40 histories published during the years of 1959-1986 in Studies in Art Education. Article length and the number of volumes per year were not taken into consideration in assessing the relative concentrations and changes among and within categories.

The percentages of articles written during the first two time frames are essentially identical for the two journals--16.9% for 1958-1967 and 15.3% for 1968-1976 in Art Education; 15.0% for 1959-1967 and 15.0% for 1968-1976 in Studies in Art Education. (See Figures 1 and 2.) These data suggest that the relative importance given to histories in art education was much the same for both editorial staffs and was the same within the research interests of art educators in general. The percentages of articles written in the first two time frames for both journals are, when combined, nearly equal, with no increase in written histories until 1977-1986. (See Figure 3.) In 1977-1986, 68.6% of all art education historical articles were written.

In addition to constituting the majority of total articles written, the years 1977-1986 saw all six categories represented. This dramatic increase in numbers and proliferation in types of histories written has

also been indirectly noted by Shumaker (1986) who did a content analysis of Art Education for 12 representative years between 1950 and 1984. Shumaker reported her results in terms of journal area used. Compared to previous years, in 1978 and 1980 Shumaker found a 300% increase in column inches devoted to articles in the general category encompassing history of art, history of art education, history of contexts and associations, and so on.

Combined tabulations indicate an increase in all categories in 1977-1986, with the greatest increases in person-B and metahistories. (See Figure 3.) There were no person-B biographies in 1958-1967, 1 in 1968-1976, and 11 in 1977-1986. There was 1 metahistory in 1958-1967, none in 1968-1976, and 9 in 1977-1986. Overall, most art education histories have been devoted to biographies (person-A and person-B) with a combined percentage of 42.4%. The person-A category (30.3%) comprises the most articles, followed by reviews (23.2%), programs (16.2%), person-B (12.1%), metahistories (10.1%), and overviews (8.1%). The order of emphasis for the most recent time frame (1977-1986) is: person-A (32.4%), reviews (19.1%), person-B (16.2%), programs (13.2%), metahistories (13.2%), and overviews (5.9%). In reference to Figure 3, overviews, reviews, and programs decreased in percentage of articles written from the time span of 1968-1976 to 1977-1986, although their absolute numbers increased. Person-A, person-B, and metahistories increased in both absolute numbers as well as percentages from 1968-1976 to 1977-1986.

Discussion

Increases in absolute numbers of histories as well as the representation of all six types of histories within the last time span suggest a growing interest in the history of art education and a growing disciplinary maturity according to criteria discussed by Soucy (1985). Consistent with this trend are percentage decreases in historical types written at a relatively early stage of historical consciousness, i.e., overviews, reviews, and programs, and percentage increases in types that represent a mature stage, i.e., person-B biographies and metahistories. Person-A biographies, which represent an early stage of development, also increased, but at a slower rate than person-B biographies.

Patterns Among and Within the Six Categories

Overviews of the history of art education began in 1966 in Art Education and in 1968 in Studies in Art Education. This suggests that a comprehensive view was being presented to establish the basic parameters of the past. The presence of overviews written at this time would also be consistent with the many articles written on the disciplinary status of art education, as noted by Erickson (1979). Overviews have not been published in Studies in Art Education since 1978, but continue in Art Education. This may be a function of the differences between the readerships of the two journals. The readership of Studies in Art Education, composed primarily of those employed in administration and higher education, can be expected to have read summaries on the history of art education during their graduate course work. For this population, overviews no longer need to be done. Rather, multiple

interpretations within that overview are of interest as well as different approaches to understanding the overall field. An example of this would be Hamblen's (1985) chronology of art education events analyzed along multiple perspectives and presented in order to understand the processes of compiling such a chronology. The number of books in art education that include a section or chapter on the history of art education would also mitigate against a need for a scholarly journal to have re-occurring overviews. In absolute numbers, overview is the only category to decline from time span 1967-1976 to 1977-1986, i.e., it declined in Studies in Art Education. It also declined in percentage for Art Education from 11.1% in 1967-1976 to 7.5% in 1977-1986.

The readership of Art Education is continually being renewed by classroom teachers who have not necessarily completed graduate work on the history of art education. The five historical overviews appearing in Art Education are fairly well-spaced, i.e., 1966, 1976, two in 1980, and 1984, suggesting that overviews serve ongoing needs. The date for the inception of overviews is also consistent with editorial policy changes in Art Education. Up until 1968, Art Education often functioned more as a newsletter than as a journal of theory, research, and practice (Lewis, 1987). Shumaker (1986) found that the column inches devoted to published conference addresses, listings of association members, and announcements of upcoming seminars peaked in 1962 (150 column inches) and began to diminish markedly in 1968. In 1984 there were less than 25 column inches devoted to newsletter functions.

Percentage decreases in articles on historical overviews, reviews, and programs during 1977-1986 suggest that the basic parameters of the field have been more or less defined and established, although updates, such as done by Logan in 1975, can be expected. Multiple interpretations of overviews, reviews, and programs should also be seen. One could expect the need for more reviews as new programs and perspectives develop. In this sense, one might continue to see types of histories, such as reviews, that usually indicate an early level of professional maturity. The tracing of particular topics needs to be done to see these smaller and variable historical rates within the general progression of historical studies.

Art Education has had three special issues devoted to the history of art education, in 1966 (volume 19, no. 1), 1976 (vol. 29, no. 1), and 1982 (vol. 35, no. 6). Studies in Art Education had one in 1985 (vol. 26, no. 2). Somewhat contiguous to these particular issues were other issues devoted to specific topics in each of the journals. For example, in 1966 there were issues on newer media and on art museum education in Art Education; in 1976 there was an issue devoted to the future of art education. In 1984 and 1985, Studies in Art Education had special issues on curriculum theory and development. Although these issues can be in part attributed to editorial choice, they can also be interpreted as representing a felt need to make research contributions consistent so that some type of coverage of a particular topic would be initiated. Special issues occur at a time when there is enough research to warrant a journal issue devoted to a singular topic.

The data obtained on metahistories is, perhaps, the most revealing regarding professional maturity. As a journal more geared toward the nonscholar, Art Education had a predictably lower number (three) than Studies in Art Education, in which seven metahistories have been published. Also, it is noteworthy that with the exception of one published in 1964, all other metahistories appear after 1976. (See Figures 4 and 5.) The appearance of metahistories in the 1977-1986 time span, together with an increase in the numbers of all histories and with all historical types being represented suggests, if not maturity, certainly a theoretical and research development for the field well beyond previous time spans.

Professional Development Qualifications

Optimism on the recent publication of more metahistories needs to be tempered by the possibility that metahistories may not be recognized as histories, let alone recognized for their meaning and significance. Art education historical research, in general, and metahistories, in particular, appear to have often eluded categorization. For example, in a survey of research published in Art Education, 1961, vol. 14, no. 9, out of 105 respondents, 6 indicated they were doing historical study; closer inspection revealed that they were applying the general term "history" to art history study. Likewise, in a 1986 survey of Studies in Art Education, history is used to designate art history (Maitland-Gholson, 1986). The registry of articles in the 1978, volume 19, no. 3, issue of Studies in Art Education does not cite Erickson's (1977) examination of art education historical methods (a metahistory)

as historical research.

Person-A and person-B biographies most clearly indicate the equivocal nature of art education's professional maturity. In absolute numbers and for the journals combined, most art education histories continue to focus on biographical accounts, and, for Art Education, such accounts far exceed other types of histories--65.0% of the total for 1977-1986 and 54.2% for 1958-1986. There has, however, been a substantial increase in person-B biographies in Art Education.

Although interviews with an historical focus were not tabulated as a separate category, in 1982, three were conducted in Art Education. Interviews of art educators could be expected to continue if not increase since the memories of these art educators constitute a historical source that will be lost without careful recording. It is worth noting that despite interviews being an indication of a growing diversity within historical study, they have been presented without an acknowledgement of instances of editing, condensing, and paraphrasing. Acknowledging the limits and processes of historical interpretations are an essential metadimension and a subtle indication of maturity (Hamblen, in press, 1985; Soucy, 1985). It would appear that each indication of increased professional maturity found in this study needs to be qualified by aspects that make maturity a less-than-completed-state for art education.

Historical Research Qualifications:

It is beyond the scope of this paper to discuss the many factors influencing what is selected for historical study, how it is interpreted

and reported, and, finally, the process of editorial review and revision. A certain amount of lead time and delay exists along the course of conducted research, compilation of results, acceptance for publication, and actual publication. Editorial policies can both dictate and reflect the general tenor of art education. Invited articles may be used to call attention to important but previously ignored issues, thereby acting to set policy and research trends.

The influence histories have on subsequent histories is not inconsequential. A study of internal influences within the research area of women art educators would, undoubtedly, reveal that the work of Erickson (1979) and Stankiewicz (1982; 1983), among others, has acted as a catalyst for subsequent studies on women. It is, therefore, important that historical researchers choose well their focus of study for its prescriptive impact. It is the combination of professional priorities, personal interests, and influences from previously published research that is expressed in a time line of history of art education articles in these two journals.

Just as no one history indicates a major trend in art education or a major change within historical research--although it might initiate a trend--so also, the articles in the two journals studied should by no means be considered the sum total of significant research in the history of art education. The increased interest in historical studies evidenced in the two major art education journals has been paralleled by dissertations written on the history of art education, articles in other

journals, major publications on women in art education, oral history projects, and papers presented at a variety of conferences, including the History of Art Education Conference held at Pennsylvania State University in 1985.

The Professional Maturity of Art Education

The movement toward maturity that art educators have seen during the last three decades continues. Maturity, as noted by Beelke (1963), is not a particular point that is to be achieved, but, rather, it is a willingness to participate in an ongoing process, with consciousness of that process. (Also see Eisner & Dobbs, 1984.) Erickson labelled art education a protodiscipline in 1979 and considered maturity to be realized when there would be a cohesive approach to theory development and research. Definitions of maturity, however, change over time and according to their cultural-historical context. Unity and singularity of purpose constituted the mature paradigm of modernity. This consensus paradigm has been replaced in the post-modern era by paradigms consisting of multiple viewpoints wherein change and unpredictability are themselves predictable constants. Paradigms of post-modernity are variable and accommodative of a range of theoretical options, alternative approaches to research, and multiple interpretations. Attempts to consolidate the field are, in effect, attempts to achieve the maturity goals of previous decades (Hamblen, 1987a, 1987b).

To summarize, professional maturity in art education would appear to be evidenced by substantial increases in the numbers of metahistories and person-B biographies published as well as the overall increase in

numbers of histories and the increase in methodological diversity for the years of 1977-1986. These indications, however, need to be qualified by the continued increase of person-A biographies as well as the lack of multiple histories on given topics. With the exception of multiple historical studies of Lowenfeld, particular histories in art education often seem to stand as definitive studies on given topics rather than as particular interpretations that are subject to dispute and revision. This does not mean that researchers claim this status for their work, but rather that multiple perspectives on the same topic have not been forthcoming. Undoubtedly a number of factors mitigate against the maturity of art education historical study and of art education: the small size of the field and hence small number of researchers, the relative youth of the field, the emphasis on pragmatic concerns rather than underlying rationales and multiple interpretations, and, within certain segments, an apathy or even antipathy toward research (Erickson, 1979; Hamblen, 1987b; Rush, 1985).

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Footnotes

[1] It is beyond the scope of this paper to discuss whether the characteristics identified by Eisner and Dobbs (1984) are actually applicable to art museum education.

[2] A listing of articles identified as being history of art education studies is available upon request. The author gratefully acknowledges the help of graduate research assistants Gay Koenig and Lone Jensen in data collection for this study.

	Overview	Person-A	Review	Program	Person-B	Methodology	Total
1958-1967	1	3	4	2	0	0	10(16.9%)
percent of 10	10.0%	30.0%	40.0%	20.0%	0.0%	0.0%	
1968-1976	1	2	3	2	1	0	9(15.3%)
percent of 9	11.1%	22.2%	33.3%	22.2%	11.1%	0.0%	
1977-1986	3	16	3	5	10	3	40(67.8%)
percent of 40	7.5%	40.0%	7.5%	12.5%	25.0%	7.5%	
Totals	5	21	10	9	11	3	59
overall percent	8.5%	35.6%	16.9%	15.3%	18.6%	5.1%	

Figure 1. Absolute Numbers and Percentages -- ART EDUCATION.

	Overview	Person-A	Review	Program	Person-B	Metahistory	Total
1959–1967	0	2	3	0	0	1	6(15.0%)
percent of 6	0.0%	33.3%	50.0%	0.0%	0.0%	16.7%	
1968–1976	2	1	0	3	0	0	6(15.0%)
percent of 6	33.3%	16.7%	0.0%	50.0%	0.0%	0.0%	
1977–1986	1	6	10	4	1	6	28(70.0%)
percent of 28	3.6%	21.4%	35.7%	14.3%	3.6%	21.4%	
Totals	3	9	13	7	1	7	40
overall percent	7.5%	22.5%	32.5%	17.5%	2.5%	17.5%	

Figure 2. Absolute Numbers and Percentages — STUDIES IN ART EDUCATION

	Overview	Person-A	Review	Program	Person-B	Metahistory	Total
1958-1967	1	5	7	2	0	1	16(16.2%)
percent of 16	6.2%	31.3%	43.8%	12.5%	0.0%	6.2%	
1968-1976	3	3	3	5	1	0	15(15.2%)
percent of 15	20.0%	20.0%	20.0%	33.3%	6.7%	0.0%	
1977-1986	4	22	13	9	11	9	68(68.6%)
percent of 68	5.9%	32.4%	19.1%	13.2%	16.2%	13.2%	
Totals	8	30	23	16	12	10	99
overall percent	8.1%	30.3%	23.2%	16.2%	12.1%	10.1%	

Figure 3. Absolute Numbers and Percentages --
ART EDUCATION and STUDIES IN ART EDUCATION Combined.

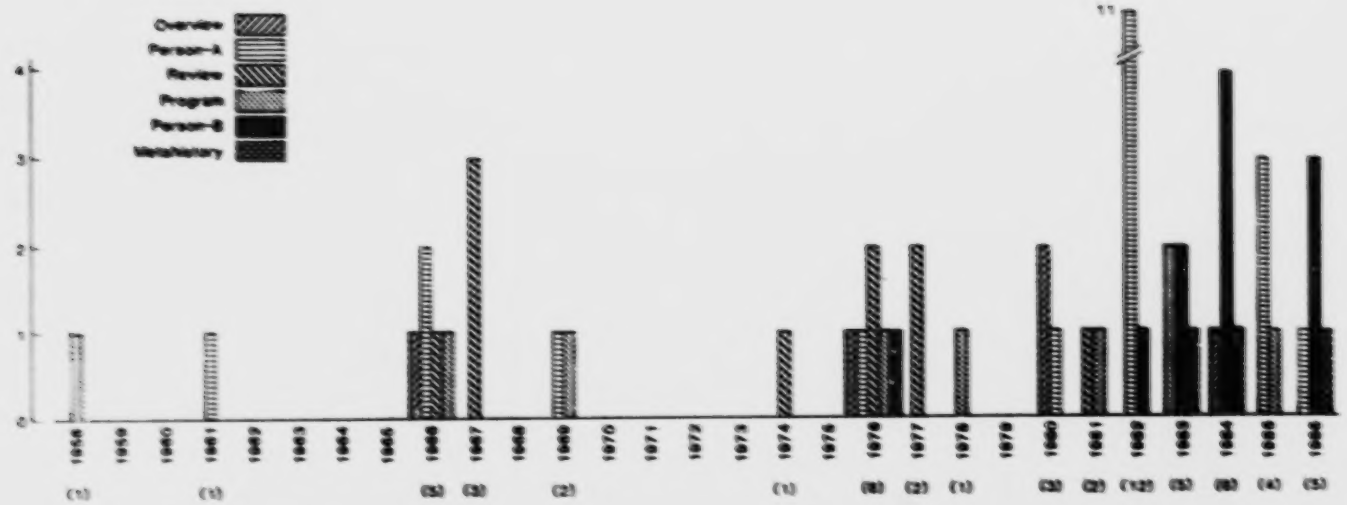

Figure 4. Distribution of History of Art Education Articles in Art Education.

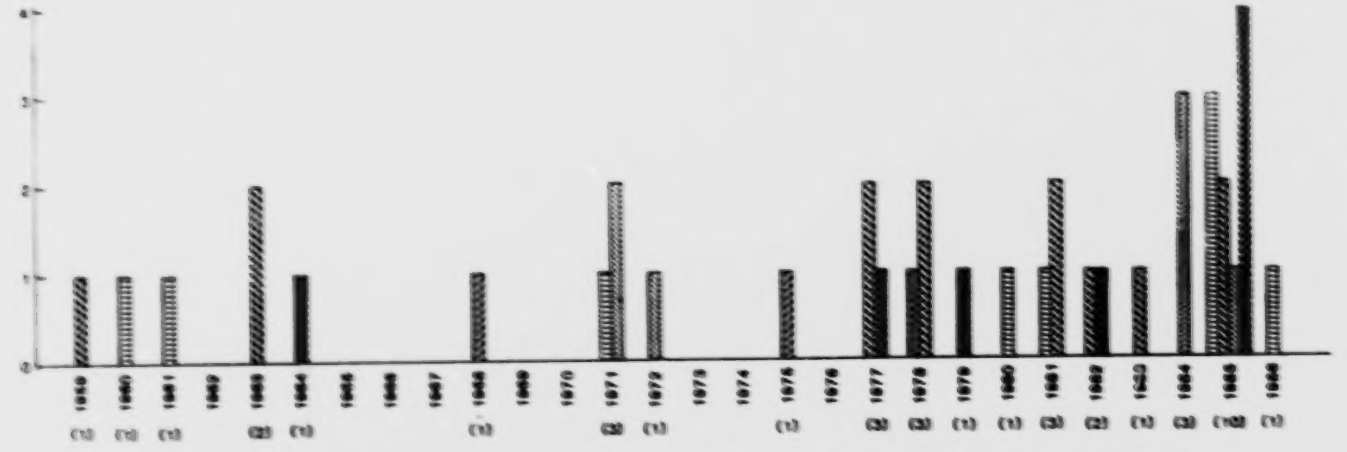

Figure 5. Distribution of History of Art Education Articles in Studies in Art Education.

Figure Captions

Figure 1. Absolute numbers and percentages--Art Education.

Figure 2. Absolute numbers and percentages--Studies in Art Education.

Figure 3. Absolute numbers and percentages--Art Education and Studies in Art Education combined.

Figure 4. Distribution of history of art education articles in Art Education.

Figure 5. Distribution of history of art education articles in Studies in Art Education.